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ciation to establish a permanent gallery of art in that great manufacturing city.

An exhibition of paintings by Philip Little of Salem, Massachusetts, was held under the auspices of the Portland Society of Art in the Sweat Memorial Art Museum, Portland, Maine, from October 22d to November 22d.

The Metropolitan Museum of Art has recently acquired two important examples of modern sculpture, a group of a "Stag Dragged Down by Hounds" by Antoine Louis Barye, and a "Piping Pan" by Louis Saint-Gaudens.

An exhibition of paintings by Alice Worthington Ball, Maude Drein Bryant, Josephine G. Cochraine, Marie De Ford Keller, Mary Kremelberg, and Camelia Whitehurst, was held in the Peabody Institute, Baltimore, from December 1st to 15th.

An exhibition of painting by Miss Rosamond L. Smith opened in the Galleries of the Guild of Boston Artists, on November 30th.

An exhibition of paintings by Miss Helena Sturtevant and Mr. Leslie P. Thompson was held in the galleries of the Rhode Island School of Design, Providence, from November 13th to December 13th.

An exhibition of the works of Griffith B. Coale, Erik G. Haupt and R. McGill Mackall opened in the Maryland Institute, Baltimore, in the Mount Royal Building, on Tuesday, December 1st, with a private view.

The Hackley Art Gallery, Muskegon, Michigan, held an exhibition of twenty-two oil paintings by Miss Martha Walter during the month of November.

The Newark Museum Association, Newark, New Jersey, held an exhibition of old and modern textiles in the Public Library Building from November 26th to December 20th.

BOOK REVIEWS

SAMUEL F. B. MORSE, LETTERS AND JOURNALS. EDITED AND SUPPLEMENTED BY HIS SON, EDWARD LIND MORSE. In two volumes. Houghton, Mifflin & Company, Boston, Publishers. Price \$7.50 net.

S. F. B. Morse is better known as the inventor of the telegraph than as a painter, but it is only because the former has overshadowed the latter. Among our early American portrait painters Mr. Morse takes high rank, and this biography, edited by his son, gives delightful insight into the art history of America in those early days. The first volume treats naturally of the years when young Morse was studying in England, whence he went in company with Washington Allston. There are intimate pictures given of Benjamin West, and there are shrewd prophecies made with regard to the development of art in America. It is hard for us to realize how brief, indeed, is the history of art in America, until we are brought face to face with the facts, and discover, as through the publication of these volumes, that the whole is encompassed by the span of two generations.

It is all very interesting and engaging, a history not only of the life of an artist, but of art movements and conditions. Much of it is told in the artist's own words, and as the reader follows him from place to place in his journeyings in the old world and also the new it is impossible not to be impressed by his broad outlook on life and his truly artistic temperament.

The books are illustrated to a great extent by reproductions of Mr. Morse's paintings.

THE ART OF THE LOW COUNTRIES. BY W. R. VALENTINER. Translated by Mrs. Schuyler Van Rensselaer. Doubleday, Page & Company, Garden City, N. Y., Publishers. Price \$2.50 net.

This book was originally written in German and was purposed to appear simultaneously in Germany and in America. The American edition contains two chapters that were not included in the

German edition: one on Govert and Raphael Camphuysen and the hitherto unpublished list of the Rembrandts in American collections. Not only is this an authoritative contribution to the literature on art, but a book, thanks both to the wisdom of the author and the skill of the translator, which commends itself through charm of style. Scarcely anything has been written and little enough is known on the subjects of which it treats, and those who have a desire for knowledge in this direction will find it of the utmost value as well as interest. It deals with such subjects as "The Church Architecture of The Netherlands in the Middle Ages," "The Haarlem School of Painting in the Fifteenth Century," "The Satirical Work of Quentin Metsuys," "Dutch Ceramic Tiles," "Rembrandt at the Latin School" and of some of this great master's works. The two last chapters are devoted to works by Rubens and by Van Dyck in American collections. The list of these, it is said, may not be complete, but by even those in fairly close touch with art in this country, they will be found surprisingly full and long. The text is accompanied by numerous illustrations.

ETCHING AND OTHER GRAPHIC ARTS. BY GEORGE T. PLOWMAN. John Lane Company, New York, Publishers. Price \$1.50 net.

The author of this book is both an architect and an etcher. For three years he studied in the Engraving Department of the Royal College of Art at South Kensington, under the instruction of Sir Frank Short. He therefore has first-hand knowledge and writes from practical experience. While technical, this treatise will be found of the utmost value to the general reader. The first half of the book is devoted to subjects necessary to a complete understanding of etching and gives in the most concise and clear form an explanation of the methods employed in wood engraving, steel engraving, mezzotinting, etching, and the other forms of reproductive art. The second half of the book deals exclusively with etching as an art and is purposed

for the etcher. The instruction given is practical and to the point, and all those who wish to experiment in this field will find it of the utmost service. The growing interest in etching and the other graphic arts in this country should insure for this valuable little book a wide circulation.

A STUDY OF MODERN PAINTING. BY MARGARET STEELE ANDERSON. The Century Company, New York, Publishers. Price \$2.00 net.

This book deals with the various currents and trends of modern painting, chiefly in the countries of Europe. The argument of the book is threefold. It maintains, first, that the particular achievement of the nineteenth century painting is the solution of the problem of light and interpretation of the effects of atmosphere; second, that the aim in the last twenty years has been toward decorative painting, and, third, that since the rise of Manet the great aim of painters has been to emphasize essentials, even at the expense of details. Those who are interested in the philosophy of art will find the discussions engaging. There are forty illustrations taken from contemporary works.

A GUIDE TO GOTHIC ARCHITECTURE. BY T. FRANCIS BUMPUS. Dodd, Mead & Company, New York, Publishers. Price \$3.00.

The writer of this volume is also the author of a book entitled "Cathedrals of England." The subject is one which has inexhaustible interest and unquestionably this writer is exceedingly conversant with his theme. There are 153 illustrations.

THE CHINA COLLECTOR. BY H. WILLIAM LEWER. Dodd, Mead and Company, New York, Publishers. Price \$1.60 net.

The purpose of this book is to enable the enthusiastic collector of china, even after he has passed through his novitiate, to form a correct judgment of that branch of ceramics embraced under the designation of old English porcelain, and to such may be commended.